University Symphony Orchestra
with the
Senior Edmonton Youth Orchestra
and the
University of Alberta
Symphonic Wind Ensemble

Distinguished Visitor
John Hopkins, Guest Conductor

Sunday, October 14, 2007
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Senior Edmonton Youth Orchestra

Overture to The Mastersingers of Nuremburg
(Die Meistersinger von Nuernberg) (1867) — Richard Wagner (1813-1883)

University of Alberta Symphonic Wind Ensemble

Hammersmith (1930) — Gustav Holst (1874-1934)

Colonial Song (1911/1918) — Percy Aldridge Grainger (1882-1961)

Past Life Melodies (1991)
Honour the Earth (2000) — Sarah Hopkins (b.1958)

Intermission

University Symphony Orchestra

Enigma Variations, Op. 36 (1899) — Edward Elgar (1857-1934)

Enigma	Andante
C.A.E.	L'istesso Tempo
H.D.S-P.	Allegro
R.B.T.	Allegretto
W.M.B.	Allegro di molto
R.P.A.	Moderato
Ysobel	Andantino
Troyte	Presto
W.N.	Allegretto
Nimrod	Adagio
Dorabella	Intermezzo-Allegretto
G.R.S.	Allegro di molto
B.G.N.	Andante
***	Moderato
E.D.U.	Finale Allegro

John Hopkins

Born in England, John Hopkins was appointed Australian Broadcasting Commission (ABC) Director of Music in 1963. His prior positions had included Assistant Conductor of the BBC Scottish Orchestra, Chief Conductor of the BBC Northern Orchestra (now BBC Philharmonic) and Conductor of the National Orchestra of New Zealand Broadcasting Service (now the New Zealand Symphony Orchestra). For most of the six years he was in New Zealand he was the Musical Director of the New Zealand Opera Company. He conducted over 100 opera performances in New Zealand and helped launch many young singers in their careers.

From 1973 to 1986 he was the founding Dean of the School of Music at the Victorian College of the Arts in Melbourne, Australia, and from 1986 to 1992 was the Director of the Sydney Conservatorium of Music. Since leaving the Sydney Conservatorium he has continued to be very active as conductor, administrator and educator in Australia, New Zealand and South Africa. He now devotes most of his time to teaching conducting at the University of Melbourne, where he is Professorial Fellow in conducting.

For more than a decade he was conducting famous opera singer Kiri Te Kanawa's concerts in Australia, New Zealand and Japan. He also conducted the Australian Opera and the Victorian State Opera in a wide range of works from Mozart and Puccini to Sculthorpe and Conyngham.

In addition to his life as conductor and administrator John Hopkins has been conducting Youth Orchestras and orchestras at Music Camps in Australia and New Zealand for half a century. He is one of the most highly respected youth music educators in Australia and New Zealand. All of the professional players of the present and past few generations of musicians in those countries have been inspired and deeply influenced in their musical education by John Hopkins.

He has been the recipient of several awards including the Order of the British Empire (OBE) in 1970 and the Queens Jubilee Medal in 1977.

Program Notes

Gustav Holst (1874-1934) is one of Britain's most celebrated and well known composers. He was a the son of a piano teacher, and grew up learning to play the piano, organ and the violin. He was somewhat of a sickly child, and experienced increasing pain in his hands, which thwarted his career as a keyboard player. However, his fascination with the music of the symphony orchestra led him to learn the trombone, so that he might learn more about the orchestra as well as earn a living. Holst spent time as a teacher at the Hanmmersmith Girls School, but would eventually concentrate his time on composing. Though prolific as a composer, Holst received only great acclaim for his most famous work, *The Planets*. His many other works including operas, ballets and orchestral works were influenced by both his infatuation with Eastern philosophies, as well as his affinity for British folk music, much like his contemporary and friend, Ralph Vaughan Williams.

The works for military band by Holst have become masterworks in the genre. The folk influence in both of the Suites for Military Band are countered by the atmospheric sound found in ***Hammersmith, Prelude and Scherzo***, written in 1930. Holst was commissioned by the BBC to write the work, twenty years after he wrote both the *First Suite in Eb* and the *Second Suite in F*. *Hammersmith* did not receive it's expected premiere performance, and was not performed until 1932, when the United States Marine Band, conducted by Captain Taylor Branson, performed the piece at the American Bandmasters Association convention. The work depicts Holst's impressions of the town of Hammersmith, a borough west of London. The town sits on the Thames river, and the undulating bassline that opens the work suggests the murky and slow moving river as Holst would have seen it. This thematic idea is contrasted by the more lively Vivace sections, in which Holst portrays the bustling of the Hammersmith marketplace and the residents making their way through the town. This duality is further emphasiszed by Holst's use of bitonality throughout the work. The opening bassline begins in F minor, while the melodic line of the horns is composed in E major. Despite this obvious tonal discrepancy, Holst magically weaves the two into one seamless idea. The vivace is a contrapuntal masterpiece, and further confirms the dualistic nature of the piece by juxtaposing the subject in 2/4 against a jaunty 6/8 dance-like countersubject. The work has been hailed as one of the most well crafted of his works, displaying contrapuntal virtuosity with brilliant tonal manipulation.

Percy Aldridge Grainger (1882 – 1961) was born at Brighton, Victoria, Australia. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now famous *Piano Concerto in A minor*. Grieg's love of national music inspired Grainger to look closely at English folk music. With the aid of a phonograph, Grainger collected songs from folk-singers and made many famous arrangements from these.
In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens,* the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original musical thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals. The *Free Music* machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Colonial Song (1911) was composed as a piano piece, and given by Grainger as a Yule or Christmas gift to his mother. He listed the work as the first in a series called "Sentimentals"; it remains as the lone contribution to the intended series. The original tune was composed by Grainger to evoke the folk melodies that he collected throughout his lifetime. Grainger later rescored the piano piece in a setting for soprano, tenor, harp and orchestra and gave many performances of this version in the early spring of 1913. The arrangement for band was prepared by Grainger in 1918, and has become an important work in the repertoire for wind band. As was the case in much of his music, *Colonial Song* was written to suggest the varied interpretations of melodies by folk singers, and Grainger includes opportunities to stretch the melodic line through various tempo markings and meter changes. The dynamics range from pianissimo to fortisissimo, often in a matter of beats and often across the orchestration of the entire ensemble.

Sarah Hopkins (b. 1958) is a unique Australian composer-performer, highly acclaimed for her visionary music and inspiring performances for cello, harmonic overtone singing, handbells, choir and the celestial ***Harmonic Whirlies*** of her own creation.

Sarah combines an open-hearted spirituality with the steely rigour demanded of her craft and makes wonderful music. Her choral, ensemble and orchestral compositions are regularly performed around the globe and her music is studied and performed in Australian schools and universities. Sarah's creation, the ***Harmonic Whirlies*** - beautiful musical instruments and powerful vibrational healing tools - are available worldwide along with her CD recordings **Honour the Earth**, **Reclaiming the Spirit, Sky Song** (in collaboration with Alan Lamb) **Australia: Sound of the Earth** (with Steve Roach and David Hudson) and **Sounds of Global Harmony** (in collaboration with the Gyuto Monks of Tibet, Anne Norman and Chris Neville).

Sarah's versatile and portable style of performance enables her to participate within a wide variety of settings including International Arts and Music Festivals, Corporate Events, Folk and World Music Festivals, Community Arts Centres, Universities and Schools.

Past Life Melodies (1991)
Arranged for Concert Band with Harmonic Whirlies and optional Didgeridoo by Benjamin Northey (2004)

Past Life Melodies has been described as "a profound work which blends European antiquity with Aboriginal songlines and then transports one to Nepal, the roof of the world, where monks are chanting". (Stuart Phillpot).

It was composed by Sarah Hopkins in 1991 for mixed voice a capella choir commissioned by St. Peters Chorale, Brisbane, Australia. This arrangement by Northey was first performed by the University of Melbourne's Symphonic Wind Band in 2004.

Sarah writes:
Compositionally, I trust the power of the simple, direct and heartfelt; and am guided by my intuition. Sometimes dreams and visions inspire my music. Often melodies literally "sing through" me which was the case in creating *Past Life Melodies*. I call them "Soul Songs"; they come spontaneously and embrace many cultural and world music influences including Celtic, African, Hebrew, Aboriginal and Islander....

The inspiration for *Past Life Melodies* came from two soul songs which sang through me in 1988 and 1990 during a time of deep grief and immediately it was a melody of profound connection, known and remembered, as though it were a song from a past lifetime.

The aboriginal inspired chant sang through me in May 1990 in Darwin, as if there was an old aboriginal woman chanting deep inside me.

The Harmonic Overtone section was inspired by Mongolian Harmonic chanting, which I first heard in 1981 whilst traveling in Germany. This magical sound resonated deeply within my soul and inspired me to learn this unusual form of chanting. In the final section of *Past Life Melodies* the mystical sound of harmonic overtones weave and dance like spirit voices linking heaven and earth.

Sarah Hopkins
Honour the Earth (2000)
Arranged for Concert Band with Harmonic Whirlies (and optional didgeridoo) by Steven Stanke from the original version for Choir and Orchestra called *Honour the Earth as Your Mother* in 2007.

Sarah writes:
Honour the Earth is a song of grateful praise to Mother Earth and a plea for all of us to honour her.

It brings together many cultural influences from the "Earth Tribes": native American, African, Celtic, Aboriginal and Mongolian; as well as the music of nature herself – bird calls and flowing streams.

All the different chants and melodies within the piece literally "sang through me" during its creation.

The following prose written by Sarah is often recited at the front of the stage as an introduction to the piece:

We are living in powerful times.
Opportunities abound for us all to fulfill our souls' callings
And become the wondrous beings we truly are.
See the living spark of the divine in all people and all things;
Honour it and love it absolutely.
Honour the Earth as your Mother,
Honour the earth as your friend
See her beauty and be nourished and cleansed
By her pure waters...
Sing songs of grateful praise for her abundant blessings
Right here and now in our lives...
Know that each one of us has our special part to play;
No-one greater than another...
And that it is time for all of us to be living our dreams,
Fully manifesting heaven on earth now!
Sarah Hopkins, 26 June, 2000

The original work *Honour the Earth as Your Mother* was commissioned by Korowa Anglican Girls' School, Melbourne and first performed in Melbourne in September 2000. This version for concert band was first performed in Melbourne on May 6, 2007, by the RAN Band conducted by Steven Stanke.

Senior Edmonton Youth Orchestra

First Violin
Ahbeen Cho
Emily de Caen
Erin Dockery
Lesley Dolman
Sarah Frank*
Michele Freund
Duncan Gommerud
Claudia Gonzalez
Monique Heinz
Heather Mickalyk
Emaline Montgomery
Emilie-Anne Neeland
Diana Sapozhnikov*
Douglas Scott
Andree Stuart
Gabriele Thielmann
Lauren Tyrell
Giovanni Ursella
David Wan

Second Violin
Athena Anders
Hilary Bakker
Maria Cherwick
Emily Comeau
Lesley Dolman*
Kevin Fan
Mollie Grundy
Bryan Hamm
Julia Hassenrik
Matthew Heesing
Alban Junkind
Kristen Langeste
Stefan Lazurko
Jenny Lee
Joni Soans
Arlan Vriens
Michael Wasyliw
Natalie Webster
Cameron West

Viola
Veronica Frank
Emma Ingen-Housz
Tenkai Luong
Tysei Luong
Haley Wolgien*

Cello
Marcus Becker*
Nick Bergen
Jennifer Chow
Tess Crowther
Kathleen de Caen*
Julia Dolman*
Jacob Gramit
Rebecca Lysay
Kurt Marko
Kayla Nickel
Christopher Scott
Claire Simpkin
Kate Woodman

Bass
Kristopher Chlebek*
Mackenzie Cooper
Ryan Hemphill
Matthew Lazarowich
Troy Majewski
Evan Stewart
Murray Wood

Harp
Emilie-Anne Neeland
Samantha Spurrier

Piano
Keat Machtemes

Flute
Misty Evans*
Annette Rolleman
Joel Wyngaarden
Twila Bakker
Jessica mcMillan

Oboe
Christa Eriksson*
Noelle Byer
Julie Robertson

Clarinet
Amber Campbell*
Ianna Ings
Janna Trace

Bassoon
Kevin Harris*
Matthew Nickel

Horn
Stephanie Wichuk*
Michael Clark
Peter Clark

Trumpet
Eric Crowther*
Eric Campbell
Sara Mills

Trombone
Keat Machtemes*
Kaleen Clark

Bass Trombone
Anthony Skepple

Tuba
Heather Sager*
Sara Marsh

Percussion
Jonathan Taylor*
Duane Clark
Murray Smith

*Principal

University of Alberta Symphonic Wind Ensemble

Flute
Lindsay Elford
Rebecca Hamilton
Elizabeth Hawrelyk
Mary Grace Johnstone
Leigh-Anne Rattray*
Stefanie Wermann

Oboe
Christa Erikson
Matt Jaffrey
Alyssa Miller*

Bassoon
Lisa Hryciw
Joanie Simard*

Clarinet
Amber Campbell*
Rebecca Akierman
Mien Jou (bass)
Ashley Callihoo (bass)
Tammy Kam
Christopher Mann
Morgan Richardson
Marianne Roos
Nita Sankar
Kim Shire
Rachael Soong
Janna Trace

Saxophone
Allison Balcetis* (alto)
Jayson Erickson (bari)
Thomas Goulet (tenor)
Thomas Hay (alto)
Michael Morimoto (alto)

Trumpet
Ian Burgess*
Eric Crowther
Katherine Janhsen
Taina Lorenz Turner
Sara Mills
Brian Moyer
Chris Petterson

Horn
Leif Anderson
Lauren Baril
Rachel Erdmann
Ryan Hemphill
Stephanie Wichuck*

Trombone
David Galloway
Craig Goueffic*
Maria Harmon
Nelson Knutson (bass)
Anthony Skepple

Euphonium
Amy Beinert*
Lawrence Dommer

Tuba
Samantha Sobota*

Percussion
Jenna Anderson
Tina Chia
Stephen Stone*
Francis Tenorio
Reg Kachonowski

Piano
Kelly Kim
Chris Petterson (aux)

Harp
Megan Kan

String Bass
Monica Jenkins

***denotes section leader**

University Symphony Orchestra

Flute
Lindsay Elford
Adam Ferland
Leigh Anne Rattray
Stefanie Wermann*

Oboe
Christa Eriksson
Matt Jaffray
Alyssa Miller*

Bassoon
Joanie Simard*

Contra bassoon
Matthew Howatt

Clarinet
Amber Campbell
Marianne Roos*
Nita Sankar

Horn
Leif Anderson
Ryan Hemphill
Olwyn Supeene*
Stephanie Wichuck

Trumpet
Eric Crowther
Brian Moyer
Katie Janhsen*
Sara Mills

Trombone
Mark Soares
Craig Goueffic
Maria Harmon

Tuba
Samantha Sobota*

Percussion
Tina Chia
Reg Kachonowski
Zach Smith
Stephen Stone*

Violin
Gabor Bartok
Alexandra Campbell
Jee Won Chang
Janet Chung
Martine denBok*
Virginie Gagné**
Quinn Grundy
Miriam Herbold
Yoko Ito
Amy Kao
Elizabeth Krejcar
Marie Krejcar
Krystal Mah
Justin McKibbin
Sarah Nobary
Krista Quapp
Darrell Soetaert
Charles Turanich-Noyen
Lauren Tyrrell
Charles Wong

Viola
Natasha Byrne
Jeanette Comeau*
Kenneth Heise
Julia Hui
Robin Leicht
Leslie Mahr
Michelle Moroz
Avena Ross

Cello
John Fedor
Kevin Kim
Martin Kloppers
Eric Lam
Kathleen Ludwig*
Amy McClary
Julian Savaryn
Remko van der Hurk

Bass
Blake Chartrand
Kris Chlebek
Monica Jenkins
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie
Ted Tessier

*** denotes Section Leader**
****denotes Concertmaster**

Upcoming Events

October

17 Wednesday, 5:00 pm
Hear's to Your Health
Jacques Després, piano
Debussy's Preludes, Book. 1
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre, UniversityHospital
Free admission

19 Friday, 2:00-3:30 pm
Piano Masterclass
Ovations Visiting Artist Richard Goode
Free admission

20 Saturday, 8:00 pm
Ovations Visiting Artist Recital
Richard Goode, piano
Works by Bach, Haydn, Brahms, Debussy, and Chopin
Admission: $40/adult, $30/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757, or from the Edmonton Chambert Miusic Society, 433-4532

21 Sunday, 8:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Program will include works by Kreek, Sweelinck, Villette, Brahms, Enns and Barber
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

22 Monday, 8:00 pm
University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $15/adult, $10/studt/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Wednesday, 8:00 pm
University Symphony Orchestra
Concerto Competition Finals
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

28 Sunday, 8:00 pm
Music at Convocation Hall II
Visiting Artists Emerado
Rosemarie van der Hooft, mezzo-soprano
Mel Braun, baritone
Mark Rudoff, cello
Laura Loewen, piano
Paired to Perfection - Works by Purcell, JS Bach, Esteve, Beethoven, Rorem, Larsen, Argento, and Weill
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

29 Monday, 10:00 am - 2:00 PM
Masterclass with **Emerado**
Nicholas B Knoppers Hall
The King's University College
Public admission: $5 at the door

November

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 8:00 pm
Master of Music
Choral Conducting Recital
Free admission

9 Friday, 8:00 pm
Symphonic Wind Ensemble
Angela Schroeder, Conductor
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).